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THE MEANING OF PANTUN *BESAOT* IN CYBERSPACE BASED ON THE THEORY OF THE SPEAKING MODEL

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ABSTRACT: The method used in this research is to use qualitative descriptive research methods. This qualitative descriptive study was chosen based on the object of research, namely replying to the rhyme or what the Bangka people know as pantun besaot. The Data and data sources in this study are a collection of virtual world rhymes, namely on the social media Facebook. The taken rhymes are as many as six which began to be uploaded by the chanters. The data in this study were collected using document analysis techniques, while the data analysis technique used in this study was content analysis. Based on the results of the research that has been done, data of six pantun besaot in the KBB (Bangkek Language Community) group on the Facebook page were obtained which were then analyzed using the Dell Hyems theory. **SPEAKING MODEL.** The results show that each pantun besaot that has been analyzed using the SPEAKING MODEL shows the identity and characteristics of the Bangka Malay pantun.

Keywords : Cyberspace, Meaning, Pantun Besaot, Speaking Model

I. INTRODUCTION

Every region in Indonesia has a diversity of cultures, traditions and regional literature in it, in the form of drama, prose, poetry to expressions both orally and in writing. This regional literary work was born as a form of diverse culture, including ethnicity, race, religion, and class. This diversity creates the thoughts of one of the groups of people in Indonesia, namely the Malays. One of the literary works inherent in Malay society today is pantun. Pantun is an old poem that describes the life of a certain group of people. This is also supported by the opinion of Emzir (2016: 5) which explains that pantun is a literary work that is used by the community to communicate and convey thoughts or feelings that are bound by conditions. Then Uli (2020: 29) emphasizes that pantun is included in old poetry because the delivery of the pantun is delivered orally so it is anonymous, and the form of the pantun is bound by rules. This too is reinforced by opinion Aslan & Yunaldi (2019: 35) which explains that the distribution of pantun is carried out from generation to generation, so that rhymes are anonymous (there is no owner or author). Mahayana (2003: 203) states that pantun is used as an identity and identity of the Malay community due to several things, namely; 1) pantun are always used in various occasions and activities, 2) the language and contents of the pantun tell a lot about the habits of the Malay community, 3) the pantun is the original work of the Malay community from generation to generation.

The life of the Malay community in several areas has their own uniqueness and characteristics in conveying advice or advice, one of which is the uniqueness of the Bangka Belitung Malay community. One of the uniqueness is pantun *besaot* or better known as the rhyme reply. The *besaot* culture or reciprocating rhymes in the life of the Bangka Malay community is not only used as a complement to wedding customs but has permeated various elements of community activities and activities, both in farming activities and joking activities. The pantun besaot culture was born and created by our ancestors in the past, but now there are various cultural reforms of the pantun *besaot* every day it experiences various shifts, one of which is the fading of the use of pantun *besaot* marriage activities are rarely encountered and found in the Bangka Malay community who are increasingly modernizing themselves so that some cultural traditions are forgotten.

The development of pantun-replying culture in the Bangka Malay community has experienced various shifts in its implementation, one of the causes is the development of technology and culture that is increasingly entering the joints of the life of the Bangka Malay community. The same thing has also been explained by Handayani (2014: 2) in his research which revealed that the shift in rhymes culture until now has been very

rarely found and used in people's lives because society is now influenced by foreign cultures. Not only Sulissusiawan (2015: 135) explains that in fact, until now, the use of the pantun cultural tradition is rarely found. Then in her research Oktarina (2020: 2) added that the cultural tradition of the pantun *besaot* existing in Bangka Belitung is not as fast as its development and use as in the past, this is because the traditions in society are increasingly loose, causing a sense of indifference to defend, especially in today's young generation. Jumani (2018: 2) adds that the indifference that occurs is due to a lack of understanding of the meaning of a tradition and the lack of documenting traditional activities in various activities and events.

From various studies that have been carried out, therefore researchers are interested in raising the problems that occur in the life of the Malay community in Bangka Belitung to see some of the symptoms that occur in it. The decline in the tradition of replying to pantun in the Bangka Belitung Malay community is very alarming, it is feared that it will overthrow and eliminate the tradition of pantun *besaot* among Bangka Belitung youths.

The shift from the culture of replying to pantun, which was originally used as a tradition in weddings, and other major customary events has now shifted, which was initially carried out face-to-face between pantun speakers and the speech partner of the singer, which has now shifted by utilizing social media or more known as cyberspace or pantun cyber.

This activity of replying to pantun in social media is carried out by the Malay people of Bangka Belitung as a means of communicating and interacting and even introducing their identity and the area they live in. This is also confirmed by Man (2013: 2) who explains that pantun are used by the community to express ideas and thoughts in the life of a group. The diversity and uniqueness of this way of communicating through pantun cyber makes researchers intrigued and interested in examining what meanings are contained therein. Because every literary work that is born and develops in the life of a group of people has meaning. The meaning in this pantun is what researchers want to find and express in a study. Because until now many people are able to make and read pantun but do not understand the meaning and message contained in them. This encourages researchers to revive the tradition of pantun *besaot* in order to be able to improve the existence of the culture and tradition pantun *besaot* this is so that people are not only aware of knowing but understanding the meaning of each pantun made and conveyed through the Facebook page.

From several reasons that have been expressed, the novelty that exists in research on the selection of pantun *besaot* in cyberspace it was chosen because it took into account that research on the meaning of pantun *besaot* in cyberspace had not yet been researched on the meaning of pantun *besaot* in cyberspace it has never been encountered or researched before, this is evidenced by several previous studies conducted by Ritawati in 2018 regarding the Role of pantun in Original Malay Song Song Texts. The results of research conducted by Ritawati revealed that pantun has a value of beauty and meaning in each of its lines that can be used as learning in interpersonal life. In addition, Sung's previous research was carried out in 2020 The function of Traditional Malay Pantun seen from the Cultural and Natural Perspective of Thought of the Malay Community with the results of research that the existence of the Malay pantun until now is no longer used in various official traditions and activities, for example in traditional ceremonies. In addition, further research on pantun was also carried out by Abidin in 2020 regarding the Variety and Function of pantun in the Bajodi Tribe Society of Bokori Village, Soropia District, Konawe Regency, from the results of this study it was found that the Bajo people still uphold the cultural values that exist in their lives. so that each pantun found has its own various functions in explaining and describing the life that exists in that society.

Not only that, but similar research on pantun *besaot* was researched by Oktarina in 2020 about the Educational Value of Pantun Besot on the Facebook Page. The results of the research conducted by Oktarina explained that each pantun *besaot* researched has a different educational value in the part of the content that is delivered and made by each singer. The educational value found in the pantun *besaot* These include the values of religious, cultural, social and moral education. However, what distinguishes the previous research from the research carried out at this time lies in the study under study, namely the previous research only examined the causes of the educational value contained in it, while the current research examines the meaning contained in it by using Dell Hymes theory. 1972: 55) regarding **SPEAKING MODEL**.

(1) **S**-Setting and scene.

The S element which is meant by Hymes is setting and scene. Settings include the place and time of an event that is happening or is currently happening, while the scene is related to the situation or environment when the event is taking place.

(2) **P**- Participant

P here refers to Participants or participants. In a communication event, the thing that affects the reciprocity of a communication is the presence of speakers and speech partners / interlocutors. Participants in this case also include anyone who is involved in the reciprocal process of a communication.

(3) **E**-Ends.

Ends include the purpose and purpose of a conversation. A good communication must have purpose and purpose in every word.

(4) **A-Act Sequence.**

A is meant by the Act Sequence. Act Sequence is the basis for how communication is carried out either in the form of a communication sequence.

(5) **K-key.**

The key concerns how the tone in the communication is conveyed.

(6) **I-Instrumentalitis.**

Instrumentalitis in this case relates to the form and style when conveying a speech.

(7) **N-Norms**

Norm is a rule. In this case the norm in question provides a determination whether a communication and the utterance is appropriate and socially acceptable when the communication is taking place.

(8) **G-Genre**

The genre in this case is the type of communication that is carried out.

II. METHOD

The method used in this research is to use qualitative descriptive research methods. Moleong (2013: 11) explains that the qualitative descriptive method is a method used to provide an overview in the form of data based on the problem to be expressed. Qualitative research refers to words and pictures not to sets of numbers. Qualitative descriptive research is a research that is used to understand a symptom or phenomenon in a particular subject by describing and describing it in the form of language descriptions. This qualitative descriptive study was chosen based on the object of research, namely reciprocating rhymes or what the Bangka people know as *pantunbesaot*. Data and data sources in this study are a collection of virtual world rhymes, namely on the social media Facebook. The pantuntaken are six poems which began to be uploaded by the chanters on January 22, 2021 at 19.01WIB with the access address:<https://www.facebook.com/groups/urangkampongbangkek/permalink/4025327384164857/>

The data in this study were collected using document analysis techniques, while the data analysis technique used in this study was content analysis. Content analysis is used to reveal the meaning contained in a literary work, namely *pantunbesaot*. All data obtained were then collected and then processed. The following are the steps that are carried out.

- a) Read and choose the appropriate rhyme;
- b) Transcribing rhymes;
- c) Analyze and interpret the rhymes that have been obtained, and
- d) Summarize the results of the analysis and interpretation to find out the final result.

III. RESEARCH RESULTS AND DISCUSSION

Based on the results of the research that has been carried out, data of six rhymes were obtained *besaot* in the KBB group (Bangkek Language Community) on the page *Facebook*. The data obtained is then processed and translated into Indonesian, after which it is analyzed to find the meaning contained in it. In this study, to describe the meaning of the *pantun besaot* that have been found, the researcher uses the Dell Hymes theory of *SPEAKING MODEL*. The following is the big *pantun* data that can be found on the page *Facebook* The KBB group created by the singer was then uploaded on January 22, 2021 at 19.01 WIB by Dewii Chinta.

1. Pantun speaking the Bangka region

*Gi kepasarmeli manga
Singgehsebentarke Ramayana
Men nek suksesberumahtangga
Nek sabar dan setia*

(1) **S-Setting and scene.**

The poetry setting is carried out on the KBB group's facebook page, but in the *pantun* it explains the setting of the place, namely the 1st and 2nd arrays which become *sampiran* in a *pantun*. In the 1st and 2nd lines of the *pantun*, a setting is mentioned, namely Pasar and Ramayana. Meanwhile, the time background in *pantun* number 1 was uploaded by the singer on January 22, 2021 at 19.01 WIB.

(2) **P- Participant**

Participants in replying to the *pantun* rhyme number 1 are carried out by a Facebook account named DewiiChinta and all members of the KBB group are the recipients of the message or the audience.

(3) **E-Ends.**

The purpose and purpose of rhyme number 1 is to give advice to all group members that if you want to be successful in a household you must be patient and loyal. The purpose and purpose of a pantun is illustrated in the contents of the pantun which is located on the 3rd and 4th array.

(4) **A-Act Sequence.**

In the pantun, the pantunis conveyed online by utilizing the Facebook social media by creating a group or community within it called KBB (Bangkek Language Community). The order of communication before the rhyme response occurred was first carried out by a Facebook account named DewiiChinta.

(5) **K-key.**

Because reciprocation of this pantunis carried out online by utilizing the virtual world, namely the Facebook social media, the tone and expression conveyed by the singer is not reflected in the communication process.

(6) **I-Instrumentalitis.**

When viewed from the language used in the delivery of the pantun, it can be illustrated that the delivery of this communication is done casually because the singer chooses and uses regional languages for chanting.

(7) **N-Norms**

In the pantun number 1. In delivering the pantun, it can be categorized as feasible and can be widely accepted socially when the communication is taking place because there is no SARA deviation during the delivery.

(8) **G-Genre**

The form or type of this text is a form of one of the old literatures, namely pantun, this is evidenced by the presence of sampiran and its contents.

2. Pantun speaking the Bangka region

*Jalen luk keramaiyana
Jangan lupa bli semagka
Men nek idup sempurna berumah tangga
Janggen ad urang ketiga*

(1) **S-Setting and scene.**

The rhyme setting is carried out on the KBB group's Facebook page, but in the rhyme it explains the setting of the place, namely the 1st line which becomes the sampiran in a pantun. In the 1st line of the pantun, it mentions a setting, namely Ramayana. While the time background in pantun number 2 was uploaded and replied to by the monitoring partner on the same date, namely January 22, 2021 at 19.10 WIB.

(2) **P- Participant**

Participants in replying to the rhyme in pantun number 2 are carried out by a Facebook account called MemedMemed, while the recipients of the message or audience are all members of the KBB group.

(3) **E-Ends.**

The purpose and purpose of pantun number 2 is to give advice to all group members that if you want to live perfectly married, no third person. The purpose and purpose of a pantunis illustrated in the contents of the pantun which is located on the 3rd and 4th array.

(4) **A-Act Sequence.**

In the pantun, the pantunis conveyed online by utilizing the Facebook social media by creating a group or community within it called KBB (Bangkek Language Community). The order of communication in this pantun was first carried out by a Facebook account named DewiiChinta, then the MemedMemed account replied.

(5) **K-key.**

Because reciprocation of this pantunis carried out online by utilizing the virtual world, namely the Facebook social media, the tone and expression conveyed by the singer is not reflected in the communication process.

(6) **I-Instrumentalitis.**

When viewed from the language used in the delivery of the pantun, it can be illustrated that the delivery of this communication is done casually because the singer chooses and uses regional languages for chanting.

(7) **N-Norms**

In the number 2 pantun in conveying the pantun, it can be categorized as feasible and can be widely accepted socially when communication is taking place because there is no SARA deviation during the delivery.

(8) **G-Genre**

The form or type of this text is a form of one of the old literatures, namely pantun, this is evidenced by the presence of sampiran and its contents.

3. Pantun speaking the Bangka region

*Jalan-jalan naek sepeda
Bajuk di badan jdi basah
Men sampai ade org ketiga
Rumah tangga pacak pisah*

(1) **S-Setting and scene.**

The pantun setting is carried out on the KBB group facebook page. Meanwhile, the time background in rhyme number 3 was uploaded and replied to by the singer on the same date, namely January 22, 2021 at 19.13 WIB.

(2) **P- Participant**

Participants in replying to the pantun number 3 are carried out by a Facebook account named DewiiChinta and all members of the KBB group are the recipients of the message or the audience.

(3) **E-Ends.**

The purpose and objective of pantun number 3 is to advise all group members that the cause of the destruction of the household and separation is due to a third person. The purpose and purpose of a pantun is illustrated in the contents of the pantun which is located on the 3rd and 4th array.

(4) **A-Act Sequence.**

In the pantun, the pantunis conveyed online by utilizing the Facebook social media by creating a group or community within it called KBB (Bangkek Language Community). The order of communication before the pantun response occurred was first carried out by a Facebook account named DewiiChinta, then replied by a Facebook account called MemedMemed and then replied again by an account named DewiiChinta.

(5) **K-key.**

Because reciprocation of this pantunis carried out online by utilizing the virtual world, namely the Facebook social media, the tone and expression conveyed by the singer is not reflected in the communication process.

(6) **I-Instrumentalitis.**

When viewed from the language used in the delivery of the pantun, it can be illustrated that the delivery of this communication is done casually because the singer chooses and uses regional languages for chanting.

(7) **N-Norms**

In the number 3 pantun conveying pantun, it can be categorized as feasible and can be widely accepted socially when the communication is taking place because there is no SARA deviation during the delivery.

(8) **G-Genre**

The form or type of this text is a form of one of the old literatures, namely pantun, this is evidenced by the presence of sampiran and its contents.

4. Pantun speaking the Bangka region

*Kumor-kumur pakai aek perigi
Gosok gigi d pagi hari
Hati-hati nyarik kanti
Dek kawa nyesel dudi ari*

(1) **S-Setting and scene.**

The pantun setting is carried out on the KBB group facebook page. Meanwhile, the time background in pantun number 4 was uploaded and replied to by the singer on the same date, namely January 22, 2021 at 19.15 WIB.

(2) **P- Participant**

Participants in replying to the pantun rhyme number 4 are carried out by a Facebook account named DewiiChinta, and all members of the KBB group are the recipients of the message or the audience.

(3) **E-Ends.**

The purpose and purpose of pantun number 4 is to give advice to all group members that to be careful looking for a life partner, don't let your choice make you regret it later. The purpose and purpose of a pantunis illustrated in the contents of the pantun which is located on the 3rd and 4th array.

(4) **A-Act Sequence.**

In the pantun, the pantunis conveyed online by utilizing the Facebook social media by creating a group or community within it called KBB (Bangkek Language Community). The order of communication before the pantun response occurred was first carried out by a Facebook account named DewiiChinta, then replied by a Facebook account called MemedMemed and then replied again by an account named DewiiChinta.

(5) **K-key.**

Because reciprocation of this pantunis carried out online by utilizing the virtual world, namely the Facebook social media, the tone and expression conveyed by the singer is not reflected in the communication process.

(6) **I-Instrumentalitis.**

When viewed from the language used in the delivery of the pantun, it can be illustrated that the delivery of this communication is done casually because the singer chooses and uses regional languages for chanting.

(7) **N-Norms**

In rhyme number 4 in conveying pantunit can be categorized as feasible and can be widely accepted socially when the communication is taking place because there is no SARA deviation during the delivery.

(8) **G-Genre**

The form or type of this text is a form of one of the old literatures, namely pantun, this is evidenced by the presence of sampiran and its contents.

5. Pantun speaking the Bangka region

*Gi ke pasar ke ramayana
Minom kopi di warong sebelah
Men lh tegoda kek janda anak lima
Hati-hati di kejer urang rumah*

(1) **S-Setting and scene.**

The pantun setting is carried out on the KBB group facebook page. but in the pantun it explains the place setting, namely the 1st and 2nd array which are sampiran in a pantun. In the 1st and 2nd line of the pantun, a setting mentions the Ramayana and the next stall. While the time background in pantunnumber 5 was uploaded and replied to by the singer on the same date, namely January 22, 2021 at 19.18 WIB.

(2) **P- Participant**

Participants in replying to the pantunin pantun number 5 are carried out by a Facebook account named Amudin, and all members of the KBB group are the recipients of the message or viewers.

(3) **E-Ends.**

The purpose and purpose of pantunnumber 5 is to trigger jokes if you are tempted by a widow, be careful when you will be chased by our spouse. The purpose and purpose of a pantunis illustrated in the contents of the pantunwhich is located on the 3rd and 4th array.

(4) **A-Act Sequence.**

In the pantun, the pantunis conveyed online by utilizing the Facebook social media by creating a group or community within it called KBB (Bangkek Language Community). The order of communication before responding to this pantunwas first carried out by a facebook account named DewiiChinta, then replied by a facebook account called MemedMemed and then replied again by an account named DewiiChinta, then responded by a facebook account named Amudin.

(5) **K-key.**

Because reciprocation of this pantunis carried out online by utilizing the virtual world, namely the Facebook social media, the tone and expression conveyed by the singer is not reflected in the communication process.

(6) **I-Instrumentalitis.**

When viewed from the language used in the delivery of thepantun, it can be illustrated that the delivery of this communication is done casually because the singer chooses and uses regional languages for chanting.

(7) **N-Norms**

In rhyme number 5 in conveying pantunit can be categorized as feasible and can be widely accepted socially when the communication is taking place because there is no SARA deviation during the delivery.

(8) **G-Genre**

The form or type of this text is a form of one of the old literatures, namely pantun, this is evidenced by the presence of sampiran and its contents.

6. Pantun speaking the Bangka region

*Berkelakar adik beradik
Rencana nek nyarik kulat kek dibubur
Ukan dikejer agik
Abis alat umah kena ambur*

(1) **S-Setting and scene.**

The pantun setting is carried out on the KBB group facebook page. While the time background in rhyme number 6 was uploaded and replied to by the singer on the same date, namely on January 22, 2021 at 19.18 WIB.

(2) **P- Participant**

Participants in replying to the pantunin rhyme number 6 are carried out by a Facebook account named Yuliansyah, and all members of the KBB group are the recipients of the message or audience.

(3) **E-Ends.**

The purpose and objective of pantun number 6 is to respond to the pantunmade by Amudin. In pantun number 6, the singer named Yuliansyah provides entertainment through the contents of the pantun that is made. The content of pantun number 6 explains that if you are tempted by a widow, not only will your wife chase you

again, but also throw household appliances. The purpose and purpose of a pantunis illustrated in the contents of the pantun which is located on the 3rd and 4th array.

(4) **A-Act Sequence.**

In the pantun, the pantunis conveyed online by utilizing the Facebook social media by creating a group or community within it called KBB (Bangkek Language Community). The order of communication before responding to this pantun was first carried out by a Facebook account named DewiiChinta, then a Facebook account named MemedMemed responded and responded to by an account named DewiiChinta, after which a Facebook account named Amudin and Yuliansyah responded.

(5) **K-key.**

Because reciprocation of this pantunis carried out online by utilizing the virtual world, namely the Facebook social media, the tone and expression conveyed by the singer is not reflected in the communication process.

(6) **I-Instrumentalitis.**

When viewed from the language used in the delivery of the pantun, it can be illustrated that the delivery of this communication is done casually because the singer chooses and uses regional languages for chanting.

(7) **N-Norms**

In the pantun number 6 in conveying pantun, it can be categorized as feasible and can be widely accepted socially when the communication is taking place because there is no SARA deviation during the delivery.

(8) **G-Genre**

The form or type of this text is a form of one of the old types of literature, namely pantun, this is evidenced by the presence of sampiran and its contents.

IV. CONCLUSION

Based on the results of the research and discussion that has been carried out, it can be concluded that the data found shows the cyber pantun on the Facebook page of the KBB (Bangkek Language Community) group uploaded by the chanters showing the identity and characteristics of the Bangka Malay pantun. The meanings conveyed by some of the chanters have different characteristics after an analysis is carried out to find out every meaning of the pantun besaot that has been found. From the results of the analysis carried out by referring to Dell Hymesteri regarding *SPEAKING MODEL* Then a diversity of settings and scenes is found, the participants who are all members of the KBB group, ends which include the meaning and purpose of the contents of the pantun delivered, Act Sequence which includes how a pantun communication is conveyed as well as by sequencing how the pantun reciprocal interaction can occur (sequence of events), Key which describes how the tone in the communication is conveyed, Instrumentalitis is related to form and style when conveying a utterance, Norms regarding the rules exist during the communication process takes place, while genre is the type of communication that is carried out. Overall, the genre of an analysis is included in the old literature, namely the pantun which is proven by the presence of sampiran and its contents.

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